

Accessions

149.914

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Barton Library v. 1.



Thomas Pennant Barton.

Boston Public Library.

Received, May, 1873.

Not to be taken from the Library.

make fair copy

on the west

15th May - 18th May 1871 -
16th May - 18th May 1871 -
17th May - 18th May 1871 -
18th May - 18th May 1871 -

19th May - 18th May 1871 -

20th May - 18th May 1871 -

21st May - 18th May 1871 -

22nd May - 18th May 1871 -

23rd May - 18th May 1871 -

24th May - 18th May 1871 -

25th May - 18th May 1871 -

26th May - 18th May 1871 -

[illegible]

See this particularly
of Smith's letter N^o 16.
from Pittman's Sale? I believe so.
whose copy before that? See sig
T. 5 " in pencil in the early
print of the vol.

List of Illustrations in this Volume

Rebarts.

Shakespeare, Portrait of in Title Page. — Drawn Eng. Pub. 1797. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 247

Shakespeare. Port of, from orig^l in poss } Diana, Luz² Pul².
of R. Cosway. — } Lucan. Hau⁶ Gine Hau⁶ Geo.

do, do, } J. Smith

do, do, in poss of the }
Marquis of Buckingham } R Cooper.

do, do, } W. J. Fay. Madell & M. 18

do, do, "His true Effigies" }
from the Monumental } J. Phillips. W. Ward. J. Bullen. 18
Bust. at Stratford-upon- }
Aven. with remarks by J. Bullen }

Shakespeare's Monument } J. Harding. & Berrell. 1806.

do, do, } R. B. Wheeler. J. Egerton

do, do, in the church }
at Stratford-upon-Aven } Royall. Neale. Board

Commentators.

George Stevens, L.R.S. Sec'y of,	Dracena. Aug. Pub. 1816
Geoffrey Chaucer, Sec'y of, in the	Taffany. J. Hodgkiss. J. Murray.
Collection of Sir Hans Sluys	J. Warburton. J. P. Thompson
Nichl. Hammer D.D. Sec'y of	1785
do, do, do, do, do, do,	G. Romney. J. Jones. J. Jones.
E. Malone, do,	J. Hodgkiss. J. Murray.
Sir Thomas Hammer, do, Orig. in poss.	J. Harding. N. C. J. Harding.
of Sir C. Baubury	Sir J. Reynolds. Bartolozzi. J. Bell 1707
Edw. Capell do,	Delathree. J. Todd.
Wm. Montague. do,	Auber Smith. J. Todd.
Nicholas Rowe. do,	J. Mullen.
Wm. Lenoir do,	Sir J. Reynolds. Bartolozzi. J. Harding.
Warburton, Bishop of Gloucester, Sec'y of.	Auber Smith. J. Bell.

Contemporary Personages.

Queen Elizabeth, Pa ^t of,	Daunt	Aug ^r	Pub ^l .
do, do,	J. M. C.	J. M. C.	J. M. C.
Francis Beaumont, do,	J. Oliver	C. Turner	J. Wood
Mrs Fletcher, do,	-----	-----	-----

1772

Andrew Harrison

Quarry Log' Pul'

Shakespeare's House, with Antille
Receipts, with Prospectus for
insurances by N. B.

Quarry Log'

Pul'

Shakespeare's House

Antille

Receipts

Prospectus







HER SACRED MAJESTY Queen Elizabeth, IN THE SUPERB DRESS
IN WHICH SHE WENT TO ST PAUL'S, TO RETURN THANKS FOR THE
DEFEAT OF THE SPANISH ARMADA.

Engraved by Charles Turner from the extreme rare Print by Crispin de Passe, after a Drawing by Isaac Oliver

London: Published by J. Johnson, in Pall Mall.

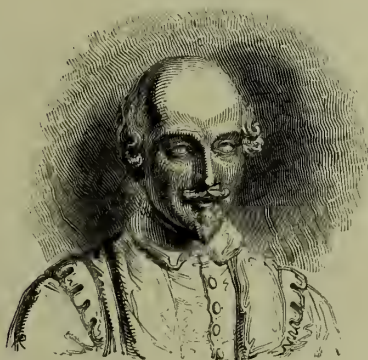
2

MEMOIRS,
COMMENDATIONS, PORTRAITS,
POEMS, ESSAYS,

&c. &c. &c.

OF, AND RELATING TO,

Mr. William Shakespeare.



Vol. K.

WITH CORRECTIONS, ANNOTATIONS, AND ILLUSTRATIONS,

BY

JOHN BRITTON, F. S. A.

LONDON :

PRINTED FOR ISAAC JAGGARD AND ED. BLOUNT. 1623.

REPRINTED BY E. AND J. WRIGHT, FOR VERNOR AND HOOD.
1808.

C

G 4030

8

41

Carton Library

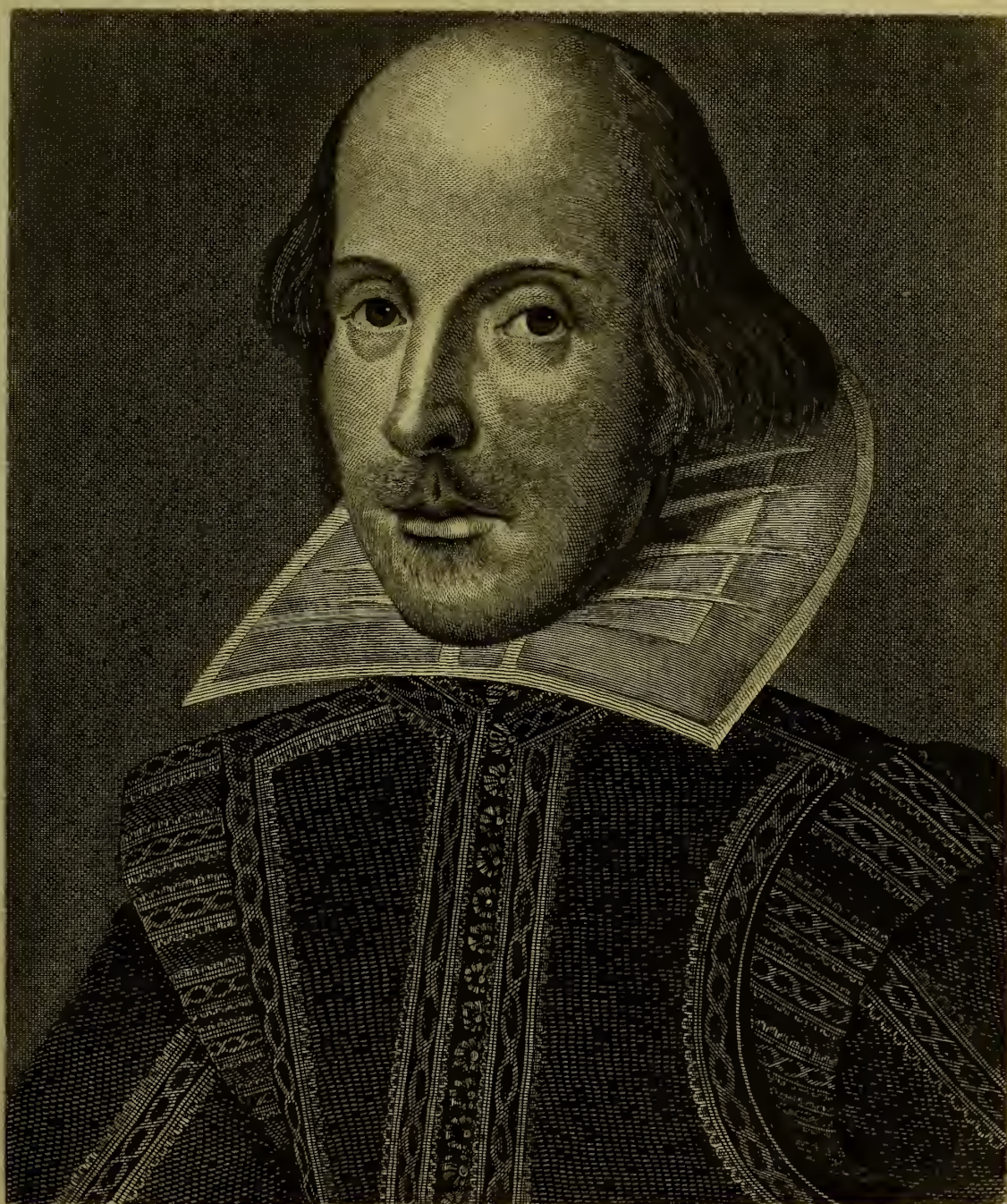
149.914

May, 1872

32.7

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Martin Droeshout: sculpsit: London.

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623.

THE
LONDON
LIBRARY



THE LONDON LIBRARY

THE LONDON LIBRARY
ST. JOHN'S SQUARE



The first of these is the
 fact that the system is
 not self-sufficient. It
 is dependent on the
 outside world for the
 raw materials and
 the energy which it
 needs to operate. This
 is a serious defect
 because it makes the
 system vulnerable to
 changes in the outside
 world. If the price of
 raw materials rises, the
 cost of the system will
 rise. If the price of
 energy rises, the cost of
 the system will rise.

To the Reader.

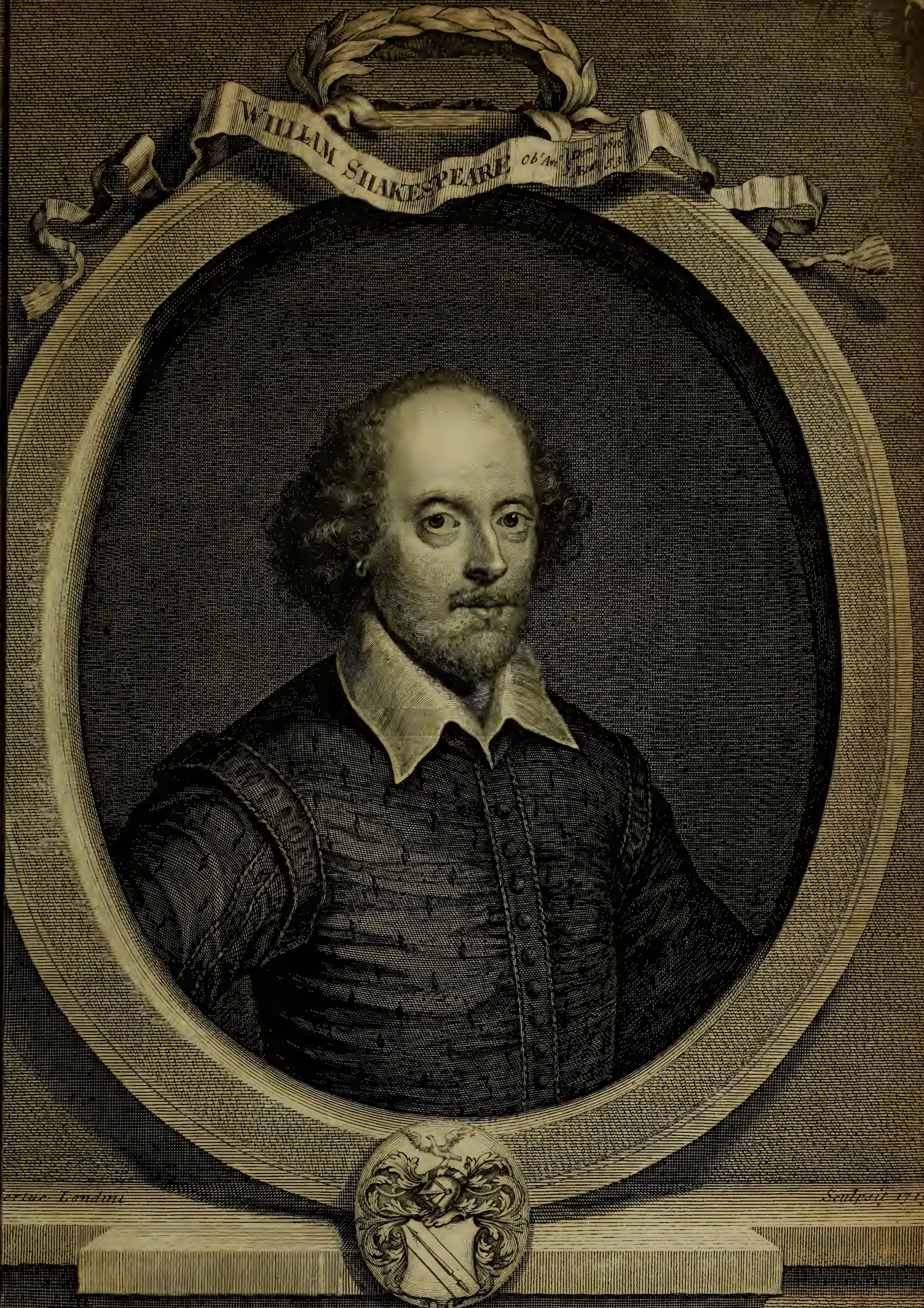
This Figure, that thou here seeſt put,
It was for gentle Shakeſpeare cut ;
Wherein the Grauer had a ſtrife
with Nature, to out-doo the life :
O, could he but haue drawne his wit
As well in braſſe, as he hath hit
His face ; the Print would then ſurpaſſe
All, that vvas euer vvrit in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.



Engraved by Evans, from an Original Painting in the possession of James Borden Esq.

Published April 1st 1808, by Mathews & Leigh.



Printed by J. Sturges

Sculpted by J. Kneller

Shakespeare! such Thoughts inimitable shine,
Drest in thy Words, thy Fancy seems Divine.
Thy Nature's Mirrour where she views each Grace,
And all the various Features of her Face.

Done from the original now in the Possession of Robert Keck of the Inner Temple Esq.

Sold by a Virtue

in Dronelaw street

TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

WILLIAM
Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Maiesty.

AND
PHILIP
Earle of Montgomery, &c. Gentleman of his Maiesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
LORDS.

Right Honourable,

W*Hilst we studie to be thankful in our particular, for
the many fauors we haue receiued from your L.L.
we are false vpon the ill fortune, to mingle
two the most diuerse things that can bee, feare,
and rashnesse; rashnesse in the enterprize, and
feare of the succeffe. For, when we valew the places your H.H.
sustaine, we cannot but know their dignity greater, then to descend to
the reading of these trifles: and, while we name them trifles, we haue
depriu'd our selues of the defence of our Dedication. But since your
L.L. haue beene pleas'd to thinke these trifles some-thing, heereto-
fore; and haue prosecuted both them, and their Authour liuing,
with so much fauour: we hope, that (they out-liuing him, and he not
hauing the fate, common with some, to be exequutor to his owne wri-
tings) you will vse the like indulgence toward them, you haue done*

The Epistle Dedicatorie.

unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L. L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow aliue, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we have iustly obserued, no man to come neere your L.L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H. H. by the perfection. But, there we must also craue our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they haue: and many Nation (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the liuing, and the dead, as is

Your Lordshippes most bounden,

JOHN HEMINGE.

HENRY CONDELL.



*Fronti nulla Fides huic non dicatur: APELLE
A tanto, VATES, en redivivus ades.
Immortale duplex micat hic opus: Illius Arte
FORMA, tuâ a Pennâ FAMA, perennis erit*

E Pinacotheca Nobilissimi & Honoratissimi JOANNIS DOMINI SOMMERS 1sc. Cui Tabulam hanc humillimè dicat.

Anno Jaco Maurilio Johnson I. G. Artium Amatori redidit 1730.

G. Vertue

17

To the great Variety of Readers.

FROM the most able, to him that can but spell : There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities : and not of your heads alone, but of your purses. Well ! it is now publique, & you wil stand for your priuiledges wee know : to read, and censure . Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisedomes, make your licence the same, and spare not. Iudge your fixe-pen'orth, your shillings worth, your fise shillings worth at a time, or higher, so you rise to the iust rates', and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the lacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes dailie, know, these Playes haue had their triall alreadie, and stood out all Appeales ; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings ; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them ; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them : euen those, are now offer'd to your view cur'd, and perfect of their limbes ; and all the rest, absolute in their numbers, as he conceiued thē. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together : And what he thought, he vttered with that easinesse, that wee haue scarfe receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you : for his wit can no more lie hid, then it could be lost. Reade him, therefore ; and againe, and againe : And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides : if you neede them not, you can leade your selues, and others . And such Readers we wish him.



To the memory of my beloued, The AVTHOR

MR. WILLIAM SHAKESPEARE:

AND

what he hath left vs.

TO draw no enuy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant vnto thy praise:
For *seeliest* Ignorance on these may light,
Which, when it sounds at best, but *eccho's* right;
Or blinde Affection, which doth ne're aduance
The truth, but gropes, and vrgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art prooffe against them, and indeed
About th'ill fortune of them, or the need.
I, therefore will begin. † Soule of the Age!
The applause! delight! the wonder of our Stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome:
Thou art a Monument, without a tombe,
And art aliue still, while thy Booke doth liue,
And we haue wits to read, and praise to giue.
That I not mixe thee so, my braine excuses;
I meane with great, but disproportion'd Muses:
For, if I thought my iudgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou didstst our Lily out-shine,
Or sporting Kid, or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greeke,
From thence to honour thee, I would not seeke
For names; but call forth thund'ring Æschilus,
Euripides, and Sophocles to vs,
Paccupius, Accius, him of Cordoua dead,
To life againe, to heare thy Buskin tread,
And shake a Stage: Or, when thy Sockes were on,
Leaue thee alone, for the comparison

Of

Of all, that insolent Greece, or haughtie Rome
 sent forth, or since did from their ashes come.
 Triumph, my Britaine, thou hast one to shewe,
 To whom all Scenes of Europe homage owe.
 He was not of an age, but for all time!
 And all the Muses still were in their prime,
 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme!
 Nature her selfe was proud of his designs,
 And ioy'd to weare the dressing of his lines!
 Which were so richly spun, and wouen so fit,
 As, since, she will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please;
 But antiquated, and deserted lye
 As they were not of Natures family.
 Yet must I not giue Nature all: Thy Art,
 My gentle Shakespeare, must enjoy a part.
 For though the Poets matter, Nature be,
 His Art doth giue the fashion. And, that he,
 Who casts to write a liuing line, must sweat,
 (such as thine are) and strike the second beat
 Vpon the Muses anuile: turne the same,
 (And himselfe with it) that he thinkes to frame;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 And such wert thou. Looke how the fathers face
 Liues in his issue, euen so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well torned, and true filed lines:
 In each of which, he seemes to shake a Lance,
 As brandish't at the eyes of Ignorance.
 Sweet Swan of Auon! what a sight it were
 To see thee in our waters yet appeare,
 And make those flights vpon the bankes of Thames,
 That so did take Eliza, and our Iames!
 But stay, I see thee in the Hemisphere
 Aduanc'd, and made a Constellation there!
 Shine forth, thou Starre of Poets, and with rage,
 Or influence, chide, or cheere the drooping Stage;
 Which, since thy flight frō hence, hath mourn'd like night,
 And despaire's day, but for thy Volumes light.

BEN: IONSON.



Given by J. M. S.

Wm. H. W. H. H. H.

in 1832

Vpon the Lines and Life of the Famous

Scenicke Poet, Master WILLIAM
SHAKESPEARE.

Those hands, which you so clapt, go now, and wring
You *Britaines* braue; for done are *Shakespeares* dayes:
His dayes are done, that made the dainty Playes,
Which made the Globe of heau'n and earth to ring.
Dry'de is that veine, dry'd is the *Thespian* Spring,
Turn'd all to teares, and *Phæbus* clouds his rayes:
That corp's, that coffin now besticke those bayes,
Which crown'd him *Poet* first, then *Poets* King.
If *Tragedies* might any *Prologue* haue,
All those he made, would scarce make one to this:
Where *Fame*, now that he gone is to the graue
(Deaths publique tyring-house) the *Nuncius* is.
For though his line of life went soone about,
The life yet of his lines shall neuer out.

HUGH HOLLAND.

Notes of all the birds of the island of St. John

in the month of August 1841

by J. J. Audubon

Published by J. J. Audubon

at the office of the printer

in the city of New York

1842

Price 1/2

per copy

Small

12

TO THE MEMORIE

of the deceased Authour Maister

W. SHAKESPEARE.

SHake-speare, at length thy pious fellowes giue
 The world thy Workes : thy Workes, by which, out-live
 Thy Tombe, thy name must : when that stone is rent,
 And Time dissolues thy Stratford Monument,
 Here we aliue shall view thee still. This Booke,
 When Brasse and Marble fade, shall make thee looke
 Fresh to all Ages : when Posteritie
 Shall loath what's new, thinke all is prodegie
 That is not Shake-speares ; eu'ry Line, each Verse
 Here shall reuiue, redeeme thee from thy Herse.
 Nor Fire, nor cankring Age, as Naso said,
 Of his, thy wit-fraught Booke shall once inuade.
 Nor shall I e're beleue, or thinke thee dead
 (Though mist) untill our bankrout Stage be sped
 (Impossible) with some new straine t'out-do
 Passions of Iuliet, and her Romeo ;
 Or till I beare a Scene more nobly take,
 Then when thy half-Sword parlying Romans spake.
 Till these, till any of thy Volumes rest
 Shall with more fire, more feeling be exprest,
 Be sure, our Shake-speare, thou canst neuer dye,
 But crown'd with Lawrell, liue eternally.

Digges (Leonard) Prognostication Everlastinge, &c. cuts,
 Black Letter, small 4to. imperfect, calf extra, gilt leaves,
 7s. — — — 1578

conard

2^d V. of Pind. Ed. p. 199. there is a very good copy of verses by this L. Digges. of 60 or 70 lines informing us that
 staff, Beatrice, Iago &c. brought crowded houses, when the Alchymist and Doctor were played to empty benches. Julius Caesar

To the memorie of M. W. Shake-speare.

WEE wondred (Shake-speare) that thou went'st so soone
 From the Worlds-Stage, to the Graues-Tyring-roome.
 Wee thought thee dead, but this thy printed worth,
 Tels thy Spectators, that thou went'st but forth
 To enter with applause. An Actors Art,
 Can dye, and liue, to acte a second part.
 That's but an Exit of Mortalitie ;
 This, a Re-entrance to a Plaudite.

I. M.

Jasper Mayne
 rather
 John Marston

OF THE MEMOIRS

OF THE LIVES OF THE MOST EMINENT

AND VIRTUOUS PERSONS

IN THE NINETEENTH CENTURY

BY THE REV. J. H. BURTON

OF THE UNIVERSITY OF CAMBRIDGE

IN TWO VOLUMES

LONDON: J. H. BURTON, 1840

PRINTED BY J. H. BURTON, 1840

BY THE REV. J. H. BURTON

OF THE UNIVERSITY OF CAMBRIDGE

IN TWO VOLUMES

LONDON: J. H. BURTON, 1840

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IN TWO VOLUMES

LONDON: J. H. BURTON, 1840

PRINTED BY J. H. BURTON, 1840

BY THE REV. J. H. BURTON

OF THE UNIVERSITY OF CAMBRIDGE

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“ All that is known with any degree of certainty concerning Shakspeare is—that he was born at Stratford-upon-Avon—married and had children there—went to London, where he commenced actor, and wrote poems and plays—returned to Stratford, made his will, died, and was buried.”—STEEVENS.

“ Along with that tombstone information, perhaps even without much of it, we could have liked to gain some answer, in one way or other, to this wide question: What and how was ENGLISH LIFE in *Shakspeare's* time; wherein has ours grown to differ therefrom? In other words: What things have we to forget, what to fancy and remember, before we, from such distance, can put ourselves in *Shakspeare's* place; and so, in the full sense of the term, understand him, his sayings, and his doings?”—CARLYLE.

The Workes of William Shakespeare,
 containing all his Comedies, Histories, and
 Tragedies : Truely fet forth, according to their first
ORIGINAL.

The Names of the Principall Actors
 in all these Playes.

William Shakespeare.
 Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly.

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Vnderwood.

Nicholas Tooley.

William Ecclestone.

Joseph Taylor.

Robert Benfield.

Robert Goughe.

Richard Robinson.

Iohn Shancke.

Iohn Rice.

The History of the County of Middlesex

from the earliest times to the present

by John Stow

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from the earliest times to the present

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by John Stow

A CATALOGUE

of the feuerall Comedies, Histories, and Tragedies contained in this Volume.

COMEDIES.				
		<i>The First part of King Henry the fourth.</i>	46	
		<i>The Second part of K. Henry the fourth.</i>	74	
<i>The Tempest.</i>	Folio 1.	<i>The Life of King Henry the Fift.</i>	69	after 100
<i>The two Gentlemen of Verona.</i>	20	<i>The First part of King Henry the Sixt.</i>	96	97
<i>The Merry Wiues of Windfor.</i>	39 38	<i>The Second part of King Hen. the Sixt.</i>	120	
<i>Teasure for Measure.</i>	61	<i>The Thbird part of King Henry the Sixt.</i>	147	
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<i>loues Labour lost.</i>	122	TRAGEDIES. <i>begin 233.</i> <i>after the histories</i>		
<i>Aidsommer Nights Dreame.</i>	145	<i>The Tragedy of Coriolanus.</i>	Fol. 1.	30
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<i>Twelwe-Night, or what you will.</i>	255	<i>The Tragedy of Macbeth.</i>	131	157
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HISTORIES. <i>begin p. 304.</i> <i>follow the Comedies</i>		<i>King Lear.</i>	283	303
<i>The Life and Death of King Jobn.</i>	Fol. 1.	<i>Othello, the Moore of Venice.</i>	310	330
<i>The Life & death of Richard the second.</i>	23	<i>Anthony and Cleopater.</i>	346	360
		<i>Cymbeline King of Britaine.</i>	369	399

REVOLUTA

The General Catalogue of the
 Library of the University of Cambridge

No.	Title	Author
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*This Shadowe is renowned Shakespear's: Soule of th' age
The applause: delight: the wonder of the Stage.
Nature her selfe, was proud of his designs
And joy'd to weare the dressing of his lines;
The learned will Confess, his works are such,
As neither man, nor Muse, can prayse to much.
For ever live thy fame, the world to tell,
Thy like, no age, shall ever paralell.*

Published by Baldwyn, Catherine St. Strand, London.

*By order of the Trustees of the British Library
1786.*



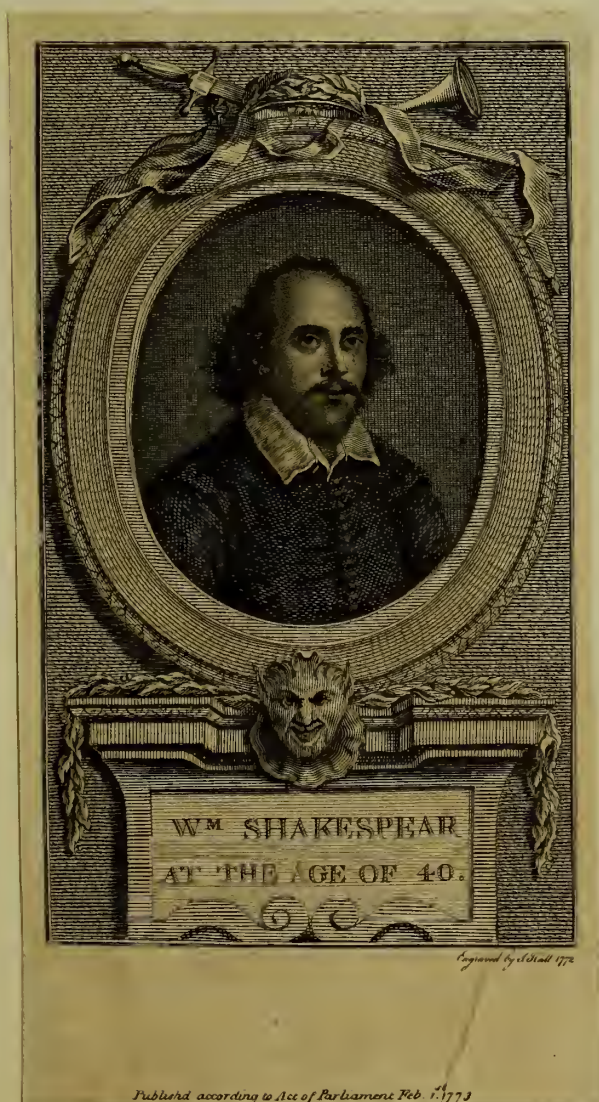
Del. J. H. W. Sculp. J. H. W.

London: Printed for J. H. W. British Library Strand, Sept. 28th 1786.

*Shakespeare
1786
British Library*



See 43 in 52.4
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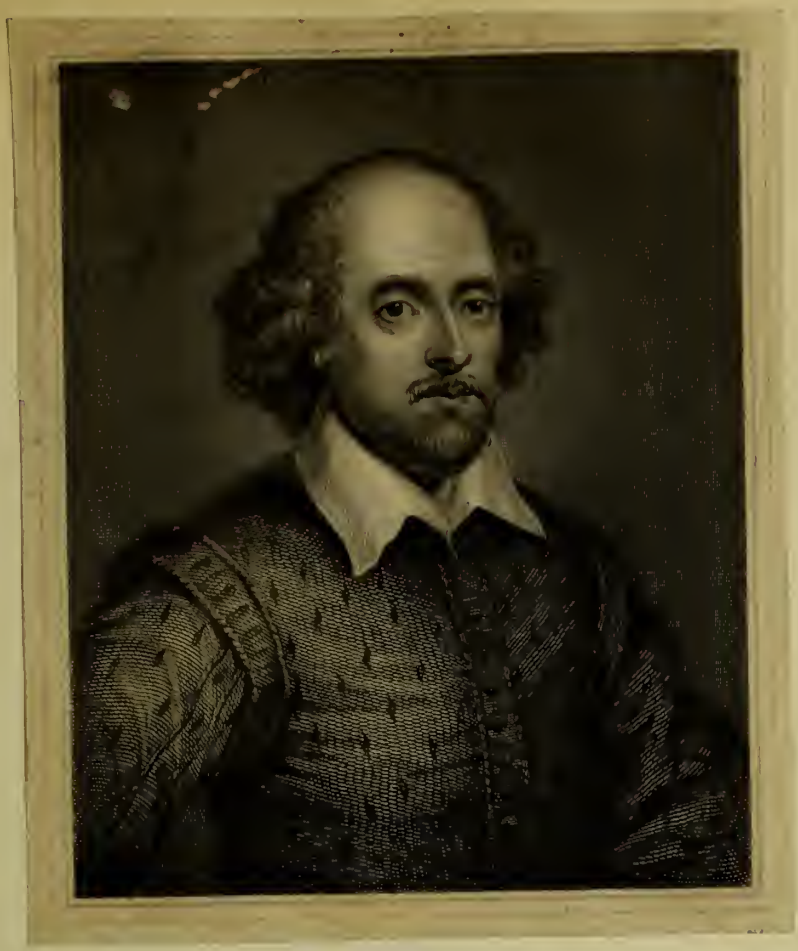


See 135 in 3943. G.2



In the Possession of John Nicoll of Southgate Esq. Impress'd & Printed in London J. Stouffer sculp. 1747

14

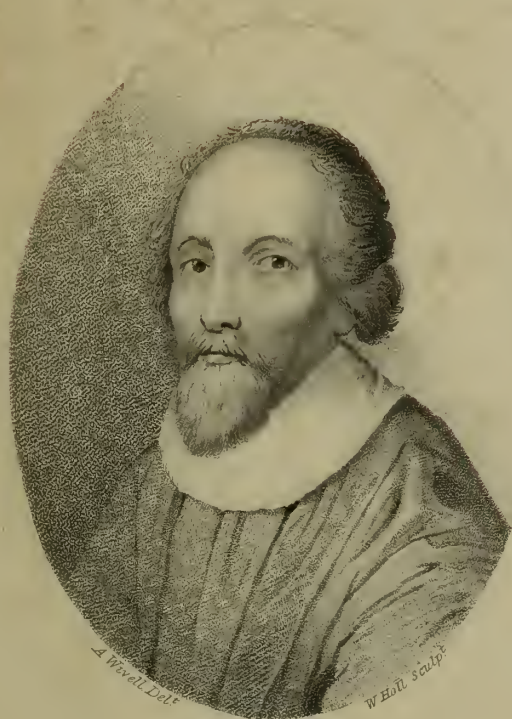


15



See 30.5 11
30.5 6

Portrait by Taylor or Burgher which is said to be the only genuine Picture and Copied by Cook by special permission of the grave the Duke of Sandwich in whose Collection the original Picture is

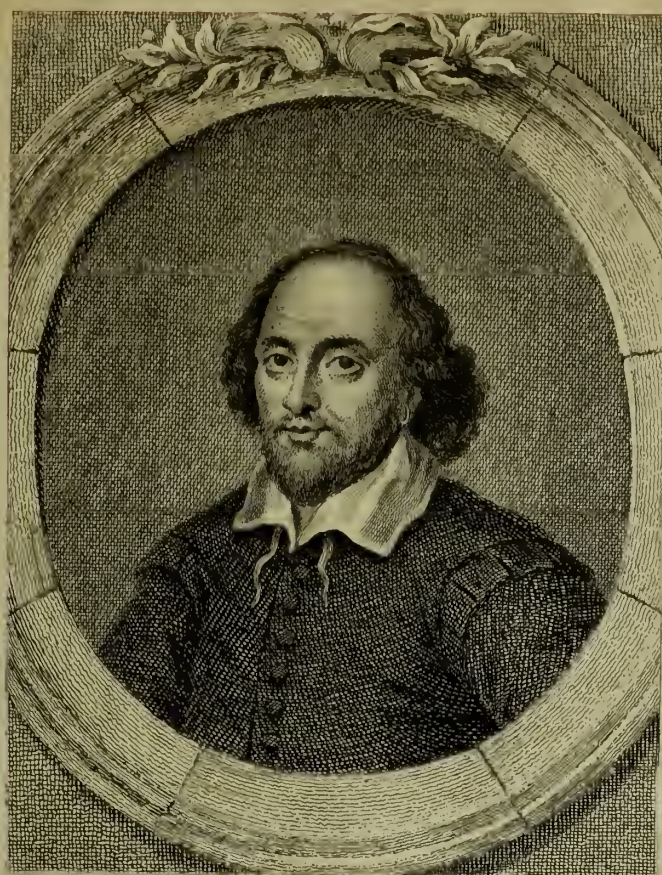


WILL. SHAKESPEARE.

The original picture is in the possession of Thomas Gildard

See 129 in G. 52.4
 " in MSS "Sept 11"

17



WILLIAM SHAKESPEARE.

18



Engraved by W. H. T. from a print by J. N. P.

SHAKESPEARE.

*"I am not shap'd for sportive tricks,
Nor made to court an amorous looking-glass."*

See Hamlet



SHAKSPEARE,

*engraved by R. Cooper, with Permission
from the Original in the Collection of
John Wilson Croker Esq. M.P.*

Published, January 11824, by G. Smardon, 15. Arcade, Pall Mall

*20 40 ~ 5. 40 a. 2
128 . . 52 4*



H. Gravelot Sculps

See No. 5.1

21

See 9. 202. 8



Engraved by Harrison & C. Hand. 1794

SHAKSPEARE.

THIS transcendent poet of Nature, the glory of the British nation, was the son of Mr. John Shakspeare, a considerable dealer in the wool-trade, at Stratford upon Avon; where our immortal bard, William, the eldest of ten children, was born, on the 16th of April 1564.

After a very slight education at the grammar-school of the town, he applied himself to his father's business; and married, in his seventeenth year, a respectable young woman, in the neighbourhood, whose name was Hathaway.

The circumstance which brought Shakspeare to London is to be regretted, however we may rejoice at the consequence; being nothing less than that of having indiscreetly joined some other thoughtless young men in purloining deer from the adjacent park of Sir Thomas Lucy, who menaced a prosecution.

Whether distress, or the natural bent of his mind, led him to one of the numerous little theatres then abounding in the metropolis and it's environs, is by no means ascertainable; but nothing can be more certain, than that, after some time, he was engaged to perform subordinate characters, probably in his own first dramattick efforts.

As an actor, there seems good reason to believe, that he never reached higher than the character of the Ghost, in his tragedy of Hamlet: as a dramattick writer, he soon excelled all that went before him; and, we believe, there are few persons acquainted with his productions who expect ever to see him equalled.

His native goodness of heart, and chearful and agreeable manners, were scarcely surpassed even by his exalted genius.

Having written thirty-six plays; been for a considerable time joint proprietor of the Globe Theatre, Bankside, Southwark; and acquired, by his splendid talents and assiduity, sufficient property to satisfy his very moderate views; he purchased a genteel residence at his native place, and prudently retired from the care and fatigue of business, to pass the remainder of his days with ease and tranquillity, in the rational enjoyment of a rural life.

He died the 23d of April 1616, exactly one week after compleating his fifty-second year; and was interred among his ancestors, in the great church of Stratford upon Avon.

Shakspeare's widow survived him seven years; and he left two daughters, who were both married: but his family became extinct in the third generation after his decease. His literary progeny, however, the incorruptible offspring of his immortal mind, will be dear to every grateful and susceptible bosom, till time itself shall be no more.

Literary Magazine?

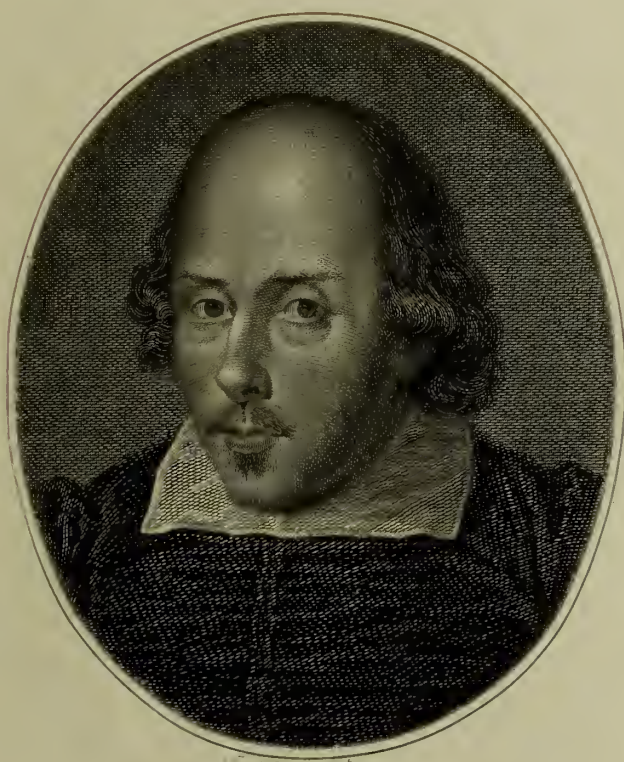
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Engraved by Gardner.

WILLIAM SHAKSPERE.

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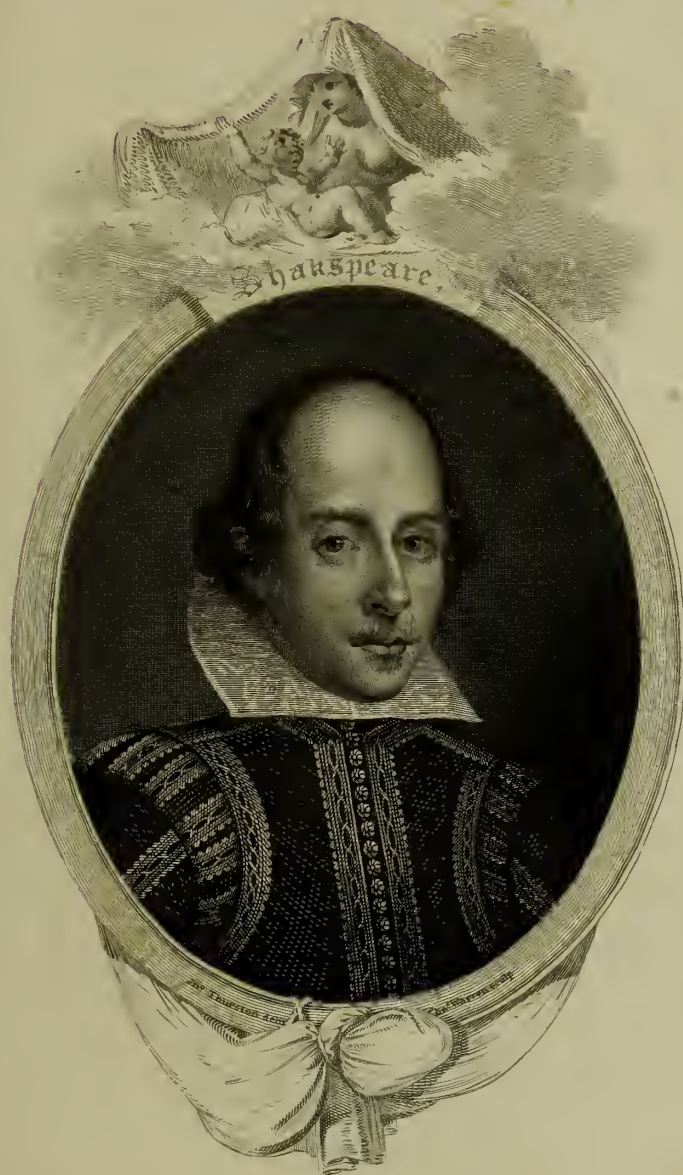
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WILLIAM SHAKSPEARE.

Published by J. Johnson, &c. March 31. 1835.

See 9 4025.1.1
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from the original picture in the possession of Mr. Richardson

London. Published July 22, 1805, by James Nisbet, W. 13, Pall-mall East.

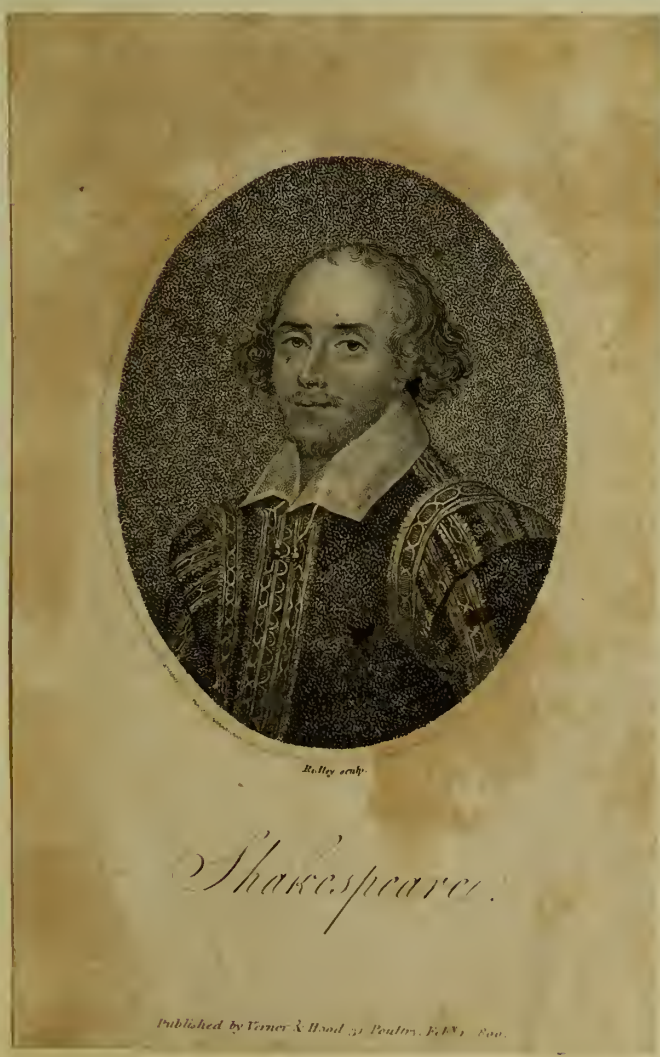
23



T. Cock sculp.

SHAKESPEARE.

26



B. Hey sculp.

Shakespeare.

Published by T. W. & H. Wood, 31 Poultry, E.C. 4, Eng.



London Engraved & Published 1803, by H. B. Greene, Pupils of S. W. Reynolds.

W. SHAKESPEARE

From an original Picture by Lucas in the Possession of Richard Cosway Esq. R.A.

28



Engraved by S. Martin, from the original Picture in the Possession of Mr. Richardson.

London, Published by Geo. Kneller, May 1669.

See 3952.15
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See 4045.2.1

“Mr. William Shakspeare.”

“His true Effigy.”

TO BE PUBLISHED ON THE TWENTY-THIRD OF APRIL, 1816,

(Being the Anniversary of the 2nd Century after his Decease),

An

Engraved Portrait of Shakspeare,

from

The Monumental Bust

at

Stratford-upon-Avon.

THIS Print will be engraved in Mezzotinto by WILLIAM WARD, from a Painting by THOMAS PHILLIPS, Esq. R.A. after a Cast made from the original Bust by GEORGE BULLOCK.

The justly deserved fame acquired by the above Artists render it unnecessary for me to make one remark on that subject; but if ever their talents were roused by the inestimable worth of a person commemorated by the pencil, graver, and chisel, the Head of Shakspeare must have called into action all their professional skill, and roused all their enthusiasm. Yet it is proper to observe that on the present occasion the best skill is evinced in faithfully portraying the original, and true enthusiasm will be best gratified in rigidly adhering to every line and feature of the ancient model. Copy the bust, I pray you, as it is; nothing extenuate, nor set down aught from fancy. In doing this the artist will have an ample reward in the approbation of the discriminating connoisseur and critic.

Were I not fully satisfied with the genuineness of the Bust, and the talents of the respective Artists, I should certainly never have sacrificed my own time, or trespassed on the attention of the public, by publishing the print now announced. But Shakspeare, like the ignis fatuus, often leads man out of the plain beaten path, and tempts him into those regions where art and nature seem to struggle for ascendancy, and where a surrounding mirror shows him all his own passions, as well as those of the whole human race. Every thing authentic of such a man, and that comes before us in an un“questionable shape,” is valuable and interesting; and his Bust at Stratford is certainly of this class.

To gratify the lovers of Shakspeare I am induced to have this Portrait engraved; and am determined that only good and perfect impressions of the Plate shall be sold, each of which will be numbered and signed by

J. BRITTON,
10, TAVISTOCK PLACE, LONDON.

January 31, 1816.

	£.	s.	d.
Proofs on India Paper, Folio,	1	0	0 each.
Plain Folio, the next Impressions	0	16	0 do.
Plain Quarto	0	10	0 do.

*. As the Proofs and Prints will be marked and delivered in the order of Subscription, Gentlemen may use their own discretion in applying early to the Publisher.—A Mezzotinto Plate will work only a small number of impressions.

This Day is published, in Seven Pocket Volumes, Price 1l. 18s. 6d. in extra boards,

WHITTINGHAM'S EDITION

OF

Shakspeare's Plays;

EMBELLISHED WITH

TWO HUNDRED AND THIRTY ENGRAVINGS ON WOOD,
FROM DESIGNS BY THURSTON;

INCLUDING THE

Seven Ages of Man, a Bust of the immortal Bard, and a View of the House in which he was born, with a correct Representation of the Jubilee Procession in which he was commemorated by Garrick.

PREFIXED IS

A MEMOIR OF WILLIAM SHAKSPEARE,

WRITTEN EXPRESSLY FOR THIS EDITION,

BY JOHN BRITTON, F.S.A.

AND THERE IS ALSO A GLOSSARIAL INDEX TO THE WORK.

Each Play may be had separate, Price 1s.

*. Another Edition may be had WITHOUT THE EMBELLISHMENTS, Price 1l. 8s. in extra boards.

LONDON:

PRINTED FOR WHITTINGHAM AND ARLISS,
PATERNOSTER ROW.

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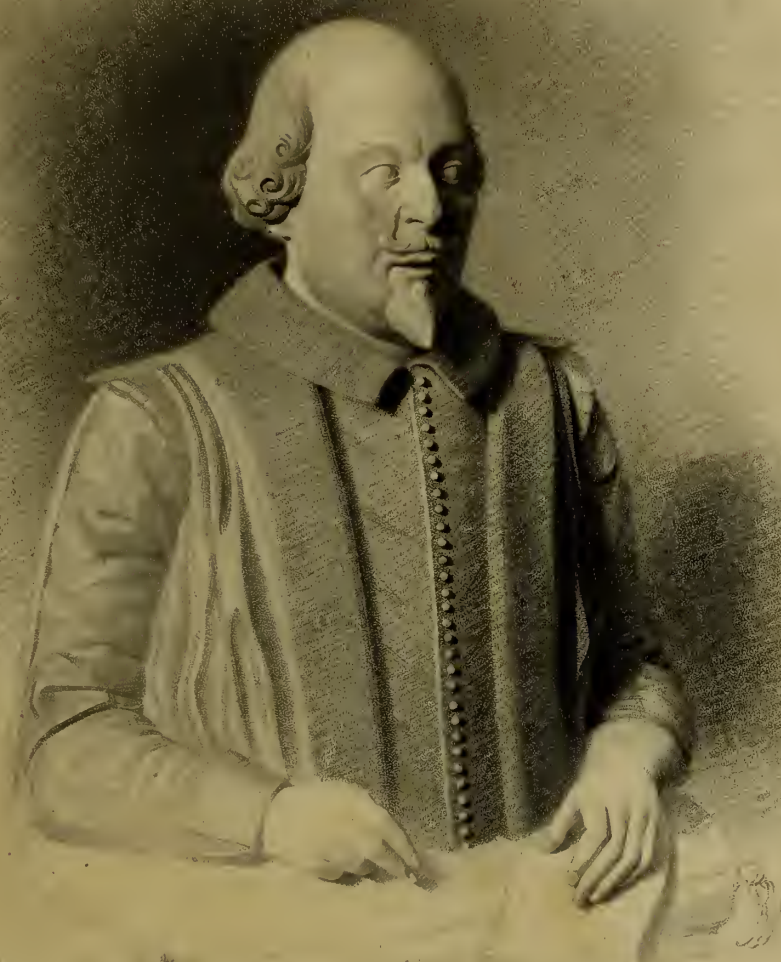


ENGRAVED BY W^W WARD A.R.A. FROM A PAINTING BY THO^S PHILLIPS ESQ^R R.A. AFTER A CAST BY G. BULLOCK
FROM THE MONUMENTAL Bust, AT STRATFORD-UPON-AVON

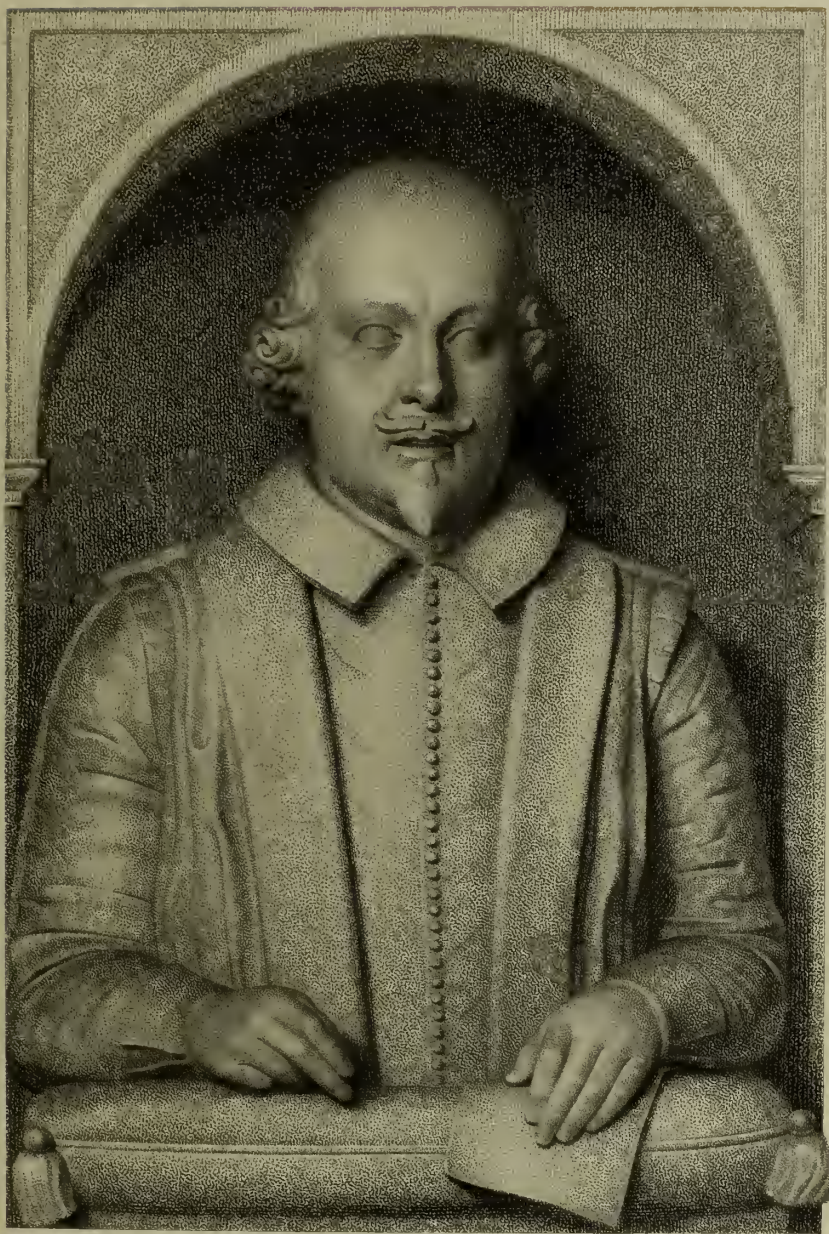
Mr. William Shakespeare.

"His true Effigies"

EDWARD FIRST HONORABLE THE EARL OF ESSEX, AND COMMANDER OF SHARPSHOOTS OF THE KING ARMS
BY APPOINTMENT OF THE KING OF ENGLAND, AFTER THE PHOTOGRAPH BY THE PHOTOGRAPHIC SOCIETY



SHAKSPEARE.



(Shakspeare.)

TO THE KING'S MOST EXCELLENT MAJESTY,

This Print is with his moste gracious Permission humblye inscribed

by HIS MAJESTY'S most dutiful Subject and Secretary,

Geo. Lawford

Engraved by T. S. Styer from an original Drawing by A. Wivell, on the possession of H. M. C. S. S. S.

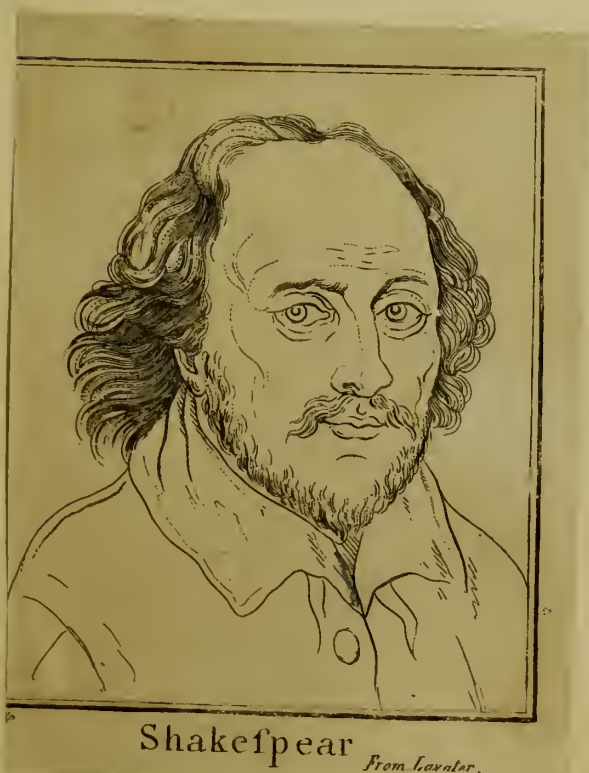
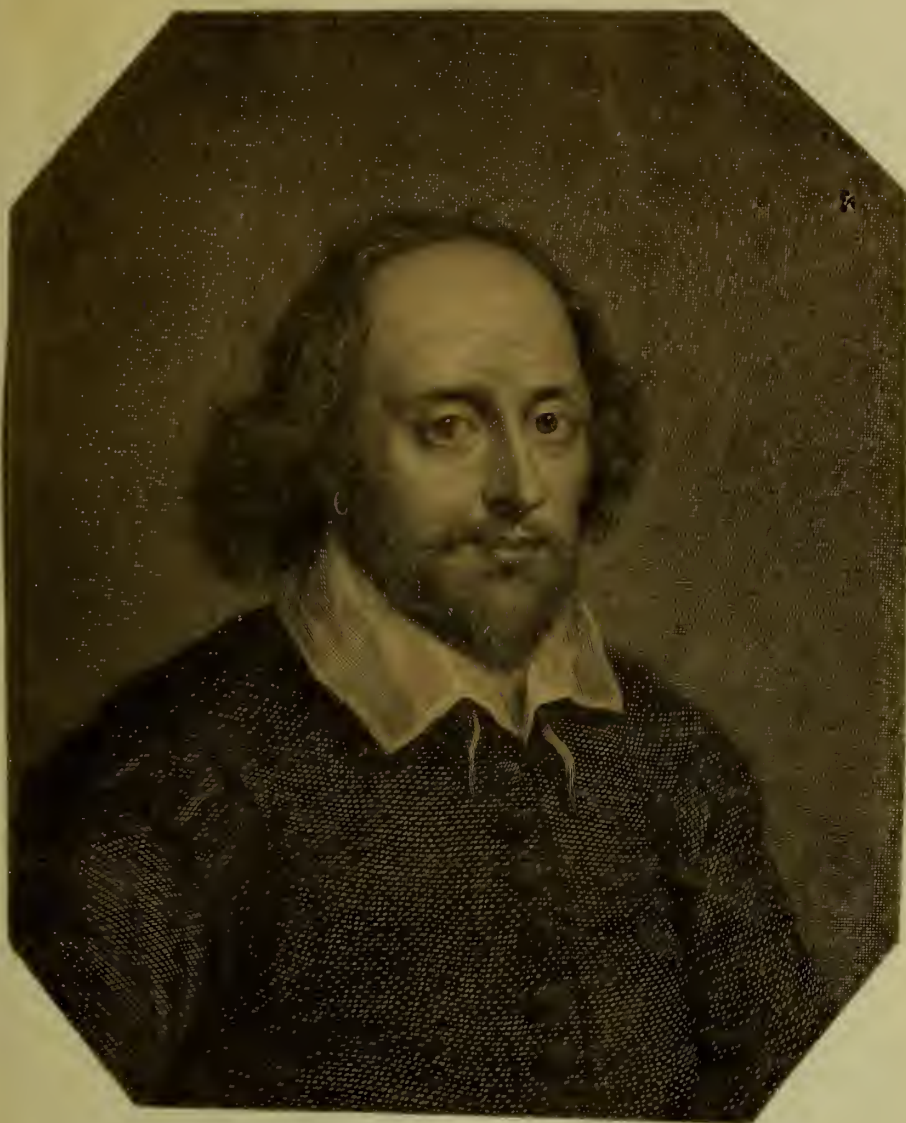
London Published Nov^r 1825, by Geo Lawford
Neville Place

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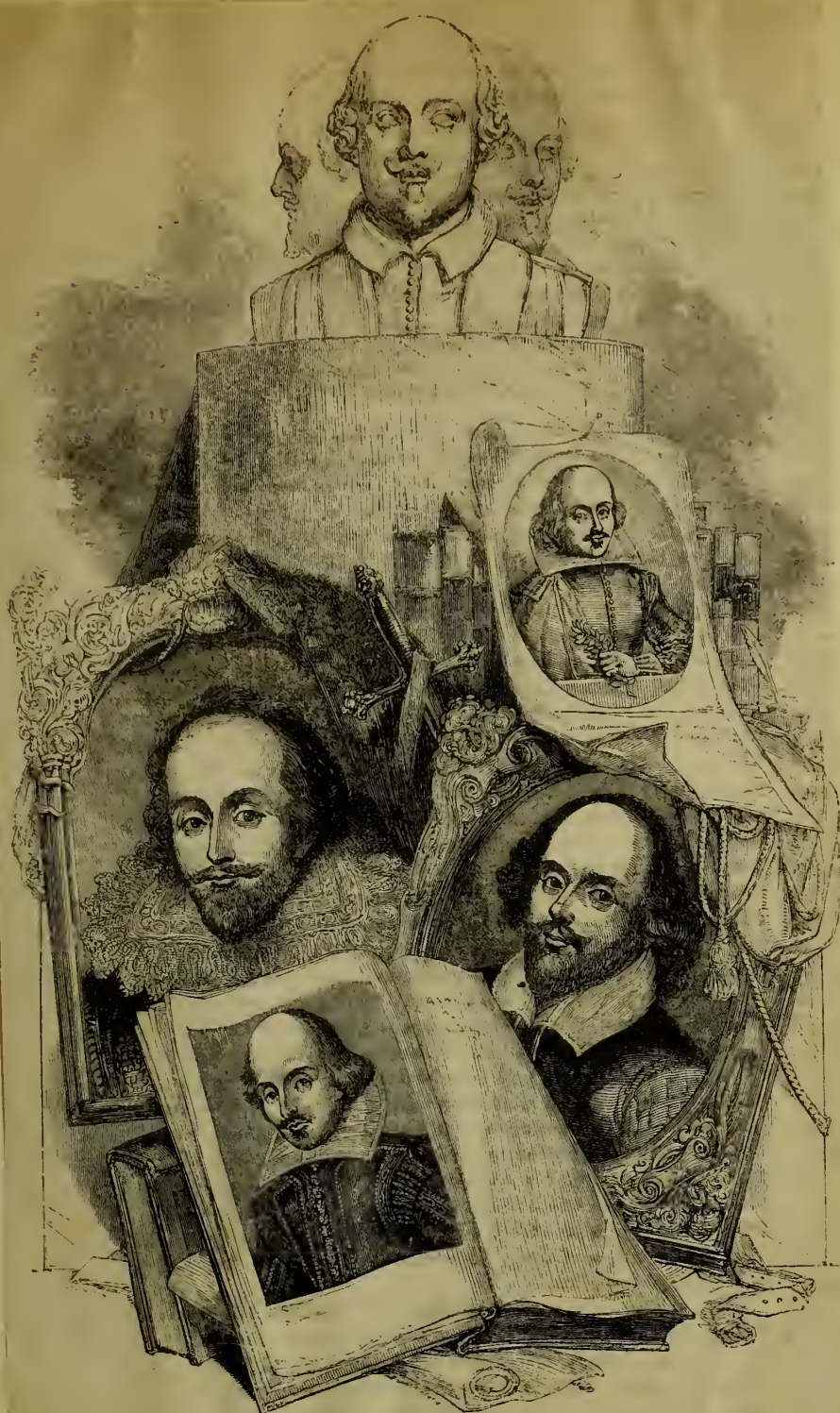


See 184 - G. 425.2



Shakespeare
From Lavalor.

37



1751.—Portraits of Shakespere.

38





SHAKESPEARE'S MONUMENT IN THE CHURCH AT STRATFORD UPON AVON
 ENGRAVED BY J NEAGLE FROM A DRAWING BY JOS BOYDELL & PUB BY J & J BOYDELL, N° 90, CHEAPSIDE, LONDON.



INGENIO PYLIUM, GENIO SOCRATEM, ARTE MARONEM,
TERRA TEGIT, POPULUS MAERET, OLYMPUS HABET,
*Stop, Passenger, why dost thou go so fast?
Read, if thou canst, whom envious Death has plac'd
Within this Monument; Shakespear, with whom
Quick Nature dy'd, whose Name doth deck the Tomb
Far more than Cost, since all that he has Writ
Leaves living Art, but Poet to serve his Wit.
Obi. An. Dⁿⁱ 1616. Aet. 53. M^o 23 Apr.*

page 31: in the life.

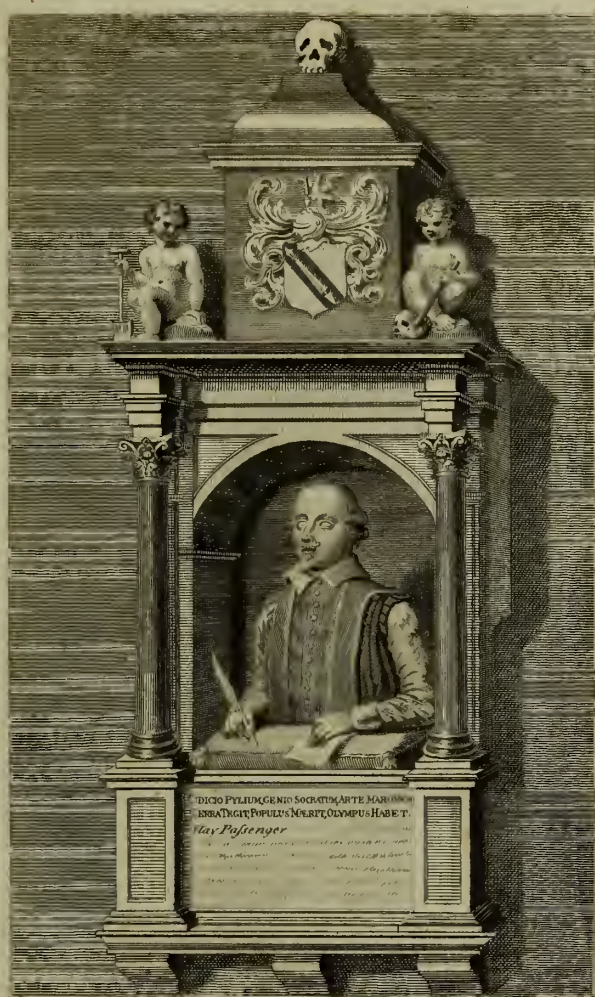
G. Vertue Sculp.



Shakspeare's Monument.

Published May 1. 1806.

Dec. 8. 3442.32
19 in 5. 52.4



SHAKSPEAR'S MONUMENT.

| 9. 60a. 8. 1



*Shakespeare's Monument in the
Church at Stratford upon Avon*

London, Printed for J. Bell, British Library, Strand, Decem^r 10 1786.

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The Mirror

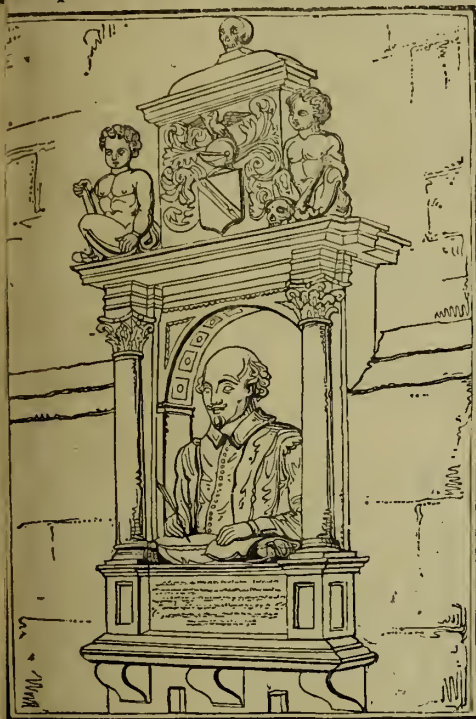
OF

LITERATURE, AMUSEMENT, AND INSTRUCTION.

SATURDAY, APRIL 28, 1827.

[PRICE 2d.]

Shakspeare's Tomb, Straiford-on-Avon.



the little town of Stratford-on-Avon will be celebrated for all time. It is the poet's birthplace. Here the "sweetest that ever sung" drew his first breath; he stands, to the present day, in the house of his nativity; and in the church, there is the monument to his immortal memory, a correct representation of which is placed above. Mr. Pratt has just observed that an excursion to the favourite haunt of the muses stands in need of no recommendation to the attention, at even *homage*, of the traveller, who has but a ray of intellect in his head, and a touch of admiration for genius in his heart. We entirely agree in the remarks of this elegant writer; and are glad to believe both from the frequent attestations of tourists and travellers to

this attractive place, and from the recent honours done to the memory of the great bard, that such honourable observances are paid by those who, in heart and mind, truly revere all that is allied to rare and exalted genius.

In addition to what we have recorded in our former volumes, on introducing two engravings of objects of great interest, the church of Stratford,* and the house of Shakspeare,† we have only to add a few remarks in illustration of our present subject. Shakspeare died on the 23rd of April, 1616; on the 25th, his body was consigned to its native earth, under the north side of the chancel of the great church at Stratford. A flat stone, cover-

* Mirror, vol. viii. p. 419.

† Ibid, vol. i. p. 161.

45-



Printed by B. H. 11



L. Banks R.A. fecit.

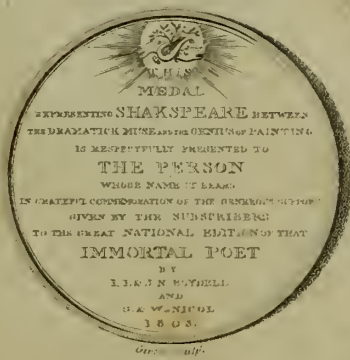
Represents

James Shaw sculp.

*SHAKESPEARE seated between the DRAMATIC MUSE & the GENIUS of PAINTING
— who is pointing him out as the proper subject for her pencil?*

Pub. Dec. 7. 1798. by J. & J. BOYDELL, No. 90, Cheapside: & at the Shakespeare Gallery, Pall Mall.

47



78



S.^R. THO.^S. LUCY, KN.^T.

Taken from his Monument in Stratford Church.

Engraved from the original in the possession of the Rev. Mr. ...

49



Portrait of John Combe

*taken from his Effigies on an Alabaster Monument
in the Church at Stratford upon Avon.*



Engraved by Harrison del. Sculp. 1794.

FLETCHER.

JOHN FLETCHER was a descendant of friends as respectable in the church, as those of his poetical colleague, Beaumont, in the law. His father was Dr. Richard Fletcher, Bishop of London; and our poet, who was born in Northamptonshire, in 1576, received his education, as well as his friend Beaumont, at the university of Cambridge, to which his father was a considerable benefactor. He made great proficiency in his studies, and was esteemed a good scholar. Nor was he less remarkable for extraordinary wit and vivacity, which soon rendered him a devotee to the Muses. From this close attachment, and the connection which he luckily formed with a genius fully equal to his own, he was soon raised to one of the most elevated situations in the temple of dramatick fame.

Such is the similarity of genius, in Beaumont and Fletcher, that we are unable to perceive, at the present day, on perusing their plays, that two writers were concerned in producing them. It seems the general opinion, however, that the judgment of Beaumont was employed to correct and prune the rich luxuriance of Fletcher's exuberant imagination. In short, that Fletcher's peculiar talent was wit; and Beaumont's, though much the younger man, judgment.

But whatever might be the mode in which they co-operated, nothing is more certain, than that their productions were the favourites of the age in which they lived, and then far more frequently acted than either Shakspeare's or Ben Jonson's. This, however, seems no great proof of the superior sagacity of the times; which were, indeed, the licentious days of Charles II. Still it must be confessed, that the plots of Beaumont and Fletcher's plays are ingenious, interesting, and skilfully managed; the characters are forcibly marked; and the dialogue, though often too coarse and licentious, is sprightly and natural.

After the death of Beaumont, it has been said that Fletcher was assisted by Shirley in forming the plots of his plays: but this seems to be advanced on very vague authority. In fact, little is known respecting the life of Fletcher; who died in London, of the plague, in 1625, and was interred in the ancient church of St. Mary Overy, Southwark.

It has been ingeniously remarked, by Philips, on the merits of our chief dramatick writers, that each excelled in his peculiar way: "Ben Jonson, in his elaborate pains and knowledge of authors; Shakspeare, in his pure vein of wit, and natural pathetick height; and Fletcher, in a courtly elegance and genteel familiarity of stile, with a wit and invention so overflowing, that the luxuriant branches were frequently lopped off by his almost inseparable companion, Francis Beaumont."

30





Published by Harrison St. N. 1722.

CAMDEN.

THE learned and venerable William Camden, the boast of British antiquaries, was born at London, May 2, 1551. His father was a painter, probably of heraldry, and he was first sent to Christ's Hospital, afterwards to St. Paul's School; from whence, at the age of fifteen, he went to Oxford. His inclination for the study of antiquities began early to be developed. While he was an undergraduate at Christ Church, he surveyed all the churches and chapels in Oxford, and gave a description of the monuments and arms which they contained.

In 1575, Dr. Gabriel Goodman, Dean of Westminster, who had given him much friendly assistance at the university, having procured him to be chosen second master of Westminster School, he began to digest his collections for his great work, the *Britannia*, to which he devoted all his spare hours and holidays, for ten years. It was written in Latin, and first appeared in 1586.

In 1593, he succeeded Dr. Edward Grant, as head-master of Westminster School; and, the year following, published the fourth edition of his *Britannia*, corrected and greatly enlarged. It was now violently attacked by Rafe Brooke, York Herald: but Camden, in his *Defence*, proves that, in many places objected to, himself was right, and his antagonist wrong; and, in Dr. Smith's interleaved copy of the *Britannia*, at Oxford, there is a formal Recantation by Brooke.

In 1597, Camden published his Greek grammar, which was received in all the publick schools in England. Our author was, the same year, promoted to be Clarenceux king at arms.

In 1600, he published an account of all the monuments of the kings, queens, nobles, and others, in Westminster Abbey, with their inscriptions. Four years afterwards produced his *Remains* of a greater work concerning Britain, the inhabitants, their languages, names, surnames, empresses, wise speeches, poesies, and epitaphs; being a collection of such curious articles as he had obtained while treasuring materials for his *Britannia*.

In 1615, appeared his *Annals* of Queen Elizabeth; and, in 1622, he founded a lecture on history, in the university of Oxford, to which he devoted the manor of Bexley, in Kent, worth 400 l. a year.

He died at Chiselhurst, November 9, 1623; where he had chiefly resided during the last fourteen years of his life, and directed by his will that he should be buried. His executors, however, interred him, with great funeral pomp, in Westminster Abbey.

Camden was not less famous for his virtues, than for his learning. In his writings he was candid, in his conversation easy, and in his life exemplary. He is the chaste model of all succeeding antiquaries.



52



W. Sharp sculp

SIR WALTER RALEIGH.

Published by G. Kearsly at N° 46 in Fleet Street.

53



THOMAS STURTON

B. F. A.

Engraved by J. V. Nichols & Son, Dec 7, 1818.

Published by J. V. Nichols & Son, Dec 7, 1818.

54







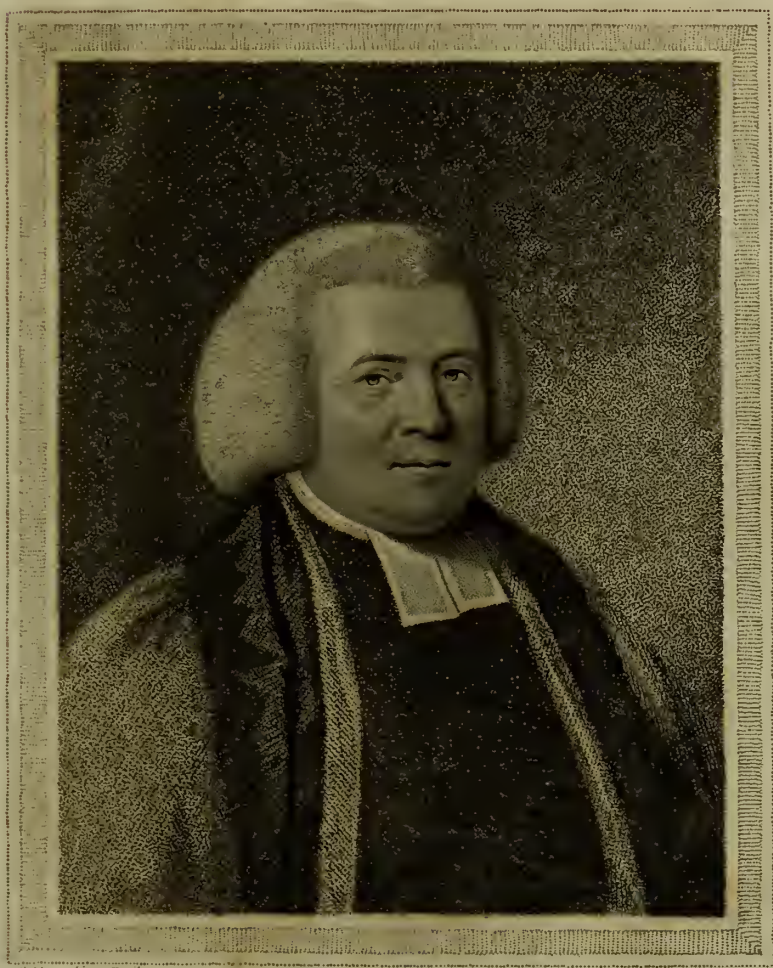
London, Published for John Murray, Albemarle St. March 1, 1760.

REV. RICHARD FARMER, D. D.

Engraved by T. Hodgetts from the Original in Emmanuel College, Cambridge

To rare P. 303

57



Harding Del.

Bidley Sc.

RICHARD FARMER, D.D.

F.R.S.S.

Engraved pub. March 20, 1791, by K. Harding, 159. Fleet Street.

58



59



From a Model in Plaster taken from the Right by Kneller

After Smith, Sculpt.

EDW. CAPELL ESQ.

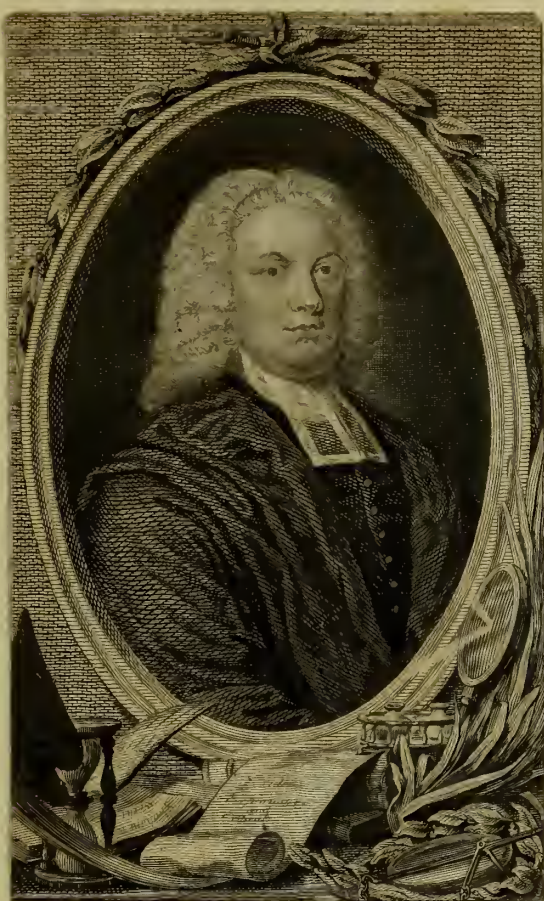
London Printed for John Bell, Bookseller Strand, Christchurch 34 1787.



Delaware, sculp.

From an Original Picture Painted by St. G. Kneller, in the Lychnum of St. Cha. Dunbar, Bart.

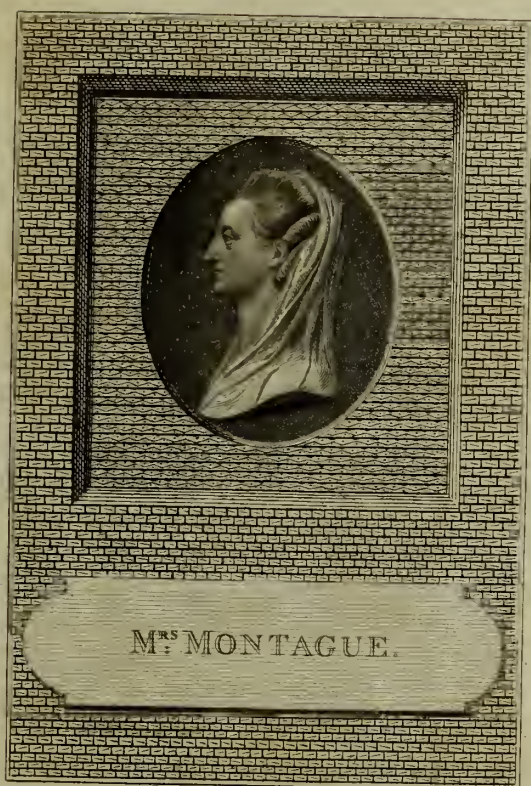
London Printed for John Bell British Library Strand March 30th 1737.



Engraved by A. Smith from a Picture in Gloucester Palace.

WILLIAM WARBURTON,
BISHOP OF GLOUCESTER.

London, Printed by I. B. Col. British Library Strand Feb. 7. 1788.



Engraved by Thos. Hollaway

Published by L. Senell, Cornhill, 1785.

63



J. J. Reynolds del. Pinx.

J. B. Leighton sculp.

MRS. LENOX.

Printed by J. H. Harding Fleet Street March 1. 1792.

14



Painted by Zoffany

Engraved by T. Hodgetts

GEORGE STEEVENS ESQ. F.R.S.

&c. &c.

London Published for John Murray Albemarle Street, March, 1816.

To face P 271

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THE LATE Mr. MALONE'S SHAKSPEARE.

THE PLAYS AND POEMS OF WILLIAM SHAKSPEARE,

Collated, verbatim, with the most authentic Copies,

And revised with the Corrections and Illustrations of various Commentators;

TO WHICH ARE ADDED,

AN ESSAY ON THE CHRONOLOGICAL ORDER OF HIS PLAYS—AN ESSAY RELATIVE TO SHAKSPEARE AND JONSON—A DISSERTATION ON THE THREE PARTS OF HENRY VI—AN HISTORICAL ACCOUNT OF THE ENGLISH STAGE—A GLOSSARIAL INDEX AND NOTES,

BY EDMOND MALONE;

In 16 vols. crown octavo size; for sale, on account of the proprietor, at Messrs. THOMPSON and Co.'s, Haberdashers, 77, New Bond-Street, price in boards, £4.12.0, or bound at rates proportioned to the bindings.

THE above History of the English Stage, which occupies the whole of the second volume, is chiefly drawn from some very curious and authentic lately discovered manuscripts. These volumes besides contain Mr. TOLLETT's opinion concerning the Morris dancers on his window, with an engraving of them, ancient ballads, novels, and other pieces, to which the plots of some of the dramas have been traced; prefaces, notes, and remarks, in addition to Mr. MALONE's, selected by him from fifty-five commentators and critics, including the most recent, previous to this publication, by STEEVENS, REED, &c. In many of the notes, wooden cuts, copied from publications contemporary with the poet, are introduced, to illustrate the customs of the times, and to give the antient melodies of the songs. The work, for the better accommodation of the reader, is, in this edition, divided into sixteen ~~disproportionately thick~~ volumes, instead of eleven, as in the first edition; and the notes and remarks which Mr. MALONE laments in his preface, his having been obliged, from their occurring too late, to throw into a supplement, are, according to his desire, incorporated with the work, by being each inserted in its proper place. All the author's poems, with the commentary of STEEVENS, MALONE, and others, are to be found in the fifteenth and sixteenth volumes.

In 1806, the proprietor of this edition, being in London, and understanding that the first had been many years out of print, applied personally to Mr. MALONE, for permission to have that now offered to the public, sold here, which he very politely and liberally gave, without any limitation; but afterwards, in some degree, qualified in an answer to a letter, accompanying a copy sent to him as a present, an abstract of which follows.

Mr. MALONE to the Proprietor.

Sir,

Queen Anne-street, East, June 15, 1806.

I should have returned you many thanks for the Irish edition of my Shakspeare, before now, but that my time has been taken up by an unluckily accident, which happened to one of my sisters. I fear I did not make myself perfectly understood when we talked on the subject of that edition. I should be unwilling that many copies of it should be disposed of in London. I am preparing, and hope soon to put to press a new and much improved edition of the same work; and it would have a tendency to make the public less solicitous about my new work. At the same time, as I mentioned to you, if you can draw back some of the money you have expended, by the disposal of from fifty to one hundred copies, in the course of a year, I should be unwilling to prevent you from doing so; but I much doubt

whether the booksellers of London will permit such sale. If you should deal with them, and they should bring the Irish copies into the market, just at the time that my new edition appears, it would certainly have a tendency to hurt the sale, by presenting, at a cheap rate, what must be called the same work.

I am, Sir, &c.

EDMOND MALONE.

Mr. MALONE had mentioned in the conversation above alluded to, that the new edition in contemplation, was to consist of twenty volumes, royal octavo, at twenty guineas; that he had proceeded so far as to have purchased or bespoken, (which is not exactly recollected) the paper, and that he expected it to be out about the following Christmas; but though he survived this conversation six years, he did not live to accomplish the design; and is said by persons who had dealings with him in the book line, to have relinquished the idea previous to his death, so that at present the work is not to be had but by the purchase of this edition.

That he had formed a right judgment of what might be expected of the London booksellers, will appear from the answer dated October 10, 1806, of a principal house to a subsequent proposal for the purchase, now in the proprietor's possession, and of which the following is the purport.

"That they decline the purchase. That though Mr. MALONE had not transferred the property to the London trade, yet the edition, from which that in question is printed, called MALONE's edition, contains a vast body of notes, which they, as one of the London proprietors look on as certain copy-right. That they had consulted Messrs. &c. &c. (naming several of the other principal London booksellers). That they being of the same opinion, the point would be brought to issue, if the 16 vols. should be obtruded for sale in London."

On the above it need only be observed, that the threat of bringing the matter to issue on the right of copy, could not influence the proprietor to desist, as he then did, from any further attempt at sale in London; it being well known, that a bookseller's exclusive privilege can exist but 14 years, and the work containing the matter in which the present copy-right was claimed having been given to the public sixteen years before. The cause was a doubt whether, notwithstanding the Union, the books might not still be considered as a foreign impression, in which case they were liable to confiscation, and the importer to severe penalties, until after the expiration of twenty years; but it may be inferred from hence, where the sale is on account of the proprietor, why it is not put into their hands.

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E. MALONE ESQ^r

Engraved by Bartolozzi from a Picture painted by Sir Jos^{ph} Reynolds.

London Printed for J. Bell British Library Strand May 6th 1787.

Lately Published,

A PORTRAIT OF SHAKSPEARE,

When at the Age of Thirty-three; engraved by Mr. R. COOPER, from the Original in the possession of the Publisher, price 15s. The size is suitable to the four first Folio, and Boydell's Editions.

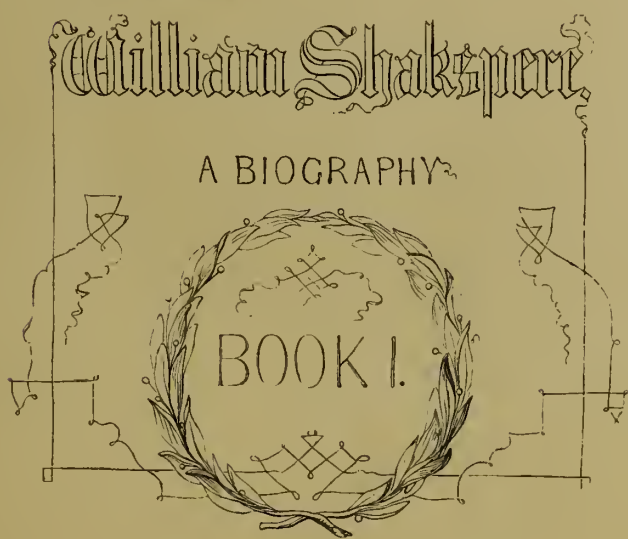
MACHELL STACE returns his most grateful acknowledgments to the Public for their very liberal Subscription to the above engraved Portrait, and respectfully submits to them the few following Particulars relative to the Original.

M. STACE bought the Picture of Mr. LINNELL, *Streatham-street, Bloomsbury*, who bought it of Mr. TUFFING, *Great Queen-street, Lincoln's Inn Fields*. It was Sold at Mr. SQUIBB's Auction Rooms, where it was sent for Sale, with other Pictures, &c. the property of JOHN GRAHAM, Esq. who purchased it of Mr. SATHARD, at the *Old Green Dragon Public House, Willson-street, Moorfields*; Mr. SATHARD bought it Twelve Years since in a Sale of Fixtures, with some other Paintings, &c. belonging to the *Three Pigeons*, in *Long-alley, Crown-street, Shoreditch*, a very ancient built *Public House*, distant about 300 yards from *Willson-street*; Mrs. WHEATLEY, the Landlord's Daughtler, who now lives in *Angel-alley*, near *Long-alley*, then resided with her Father at the *Three Pigeons*, and says, she recollects the Portrait there more than Forty-four Years since, with the other Fixtures, &c. as they had been taken from time to time, by different Landlords. Previous to the Sale, the License had been taken from the *Three Pigeons*, and it is now an *Eating House*, the Sign of PEEPING TOM, a Print of which is here added, from a Sketch obligingly taken by JOHN BARRETT, Esq.



P.S. M. STACE hopes, by the kind assistance of his Friends, to be made acquainted with more particulars respecting the House to which this Portrait of SHAKSPEARE has been traced, and also concerning the Family who then resided there; the result of which shall be communicated, if it should be deemed interesting or illustrative of the subject.

5, Middle Scotland Yard, May 8th, 1811.



His Royal Highness GEORGE Prince of WALES.



(SIR) If this Edition of the immortal Shakspeare possesses any merit in preference to its predecessors, it may be attributed to the influence of your illustrious patronage, soon its first being offered to the world. YOUR ROYAL HIGHNESS was graciously pleased to countenance the undertaking, it thence became more eminently my duty, my zeal to spare neither care nor expence in the execution of the work. — If I have fortunately succeeded, so far as to render it in any degree worthy Your Royal attention, & approbation, I shall think myself happy being

Y^r YOUR ROYAL HIGHNESS'S

British Library
London.

most dutiful & devoted Servant, John Bell.









Hume del.

C. Apollon sculpt.

*Here, NATURE listening stood, whilst Shakespear play'd
And wonder'd at the Work herself had made !*

Churchill

London, Pub. for Saml Ireland Feb^y 1st 1795.

